

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a stylish dress, of blue percale. The skirt is of plain China-blue percale, with narrow knife-plaitings around the bottom. It is laid in

blue percale, figured with China-blue spots. It is gathered high up at the back, has dark-blue velvet collar and cuffs, and a jabot of cream-colored lace down the front of the bodice.



No. 1.

alternate wide and narrow box-plaits, and is trimmed with a wide row of white embroidery, which is put on plain, and is trimmed upward on the skirt. The princess overdress is of turquoise-



No. 2.

No. 2—Is a home-made toilette, of dark-gray nun's-veiling, trimmed with black velvet. A box-plait forms the centre of the skirt. There are four plaits at the sides, and the back-breadths

are covered with three velvet-trimmed flounces. The full bodice fastens in front, and the Swiss-

the waist at the back, where it falls in plaits over the tournure. It may be either trimmed with the material of which it is made, or with embroidery



Nos. 3 and 4.

velvet corselet laces at the back. Black velvet collar and cuffs.

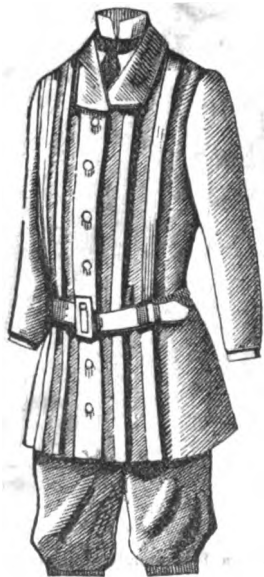
Nos. 3 and 4.—The *matinée*, of figured muslin-de-laine, is one of the newest and prettiest things for morning-wear. It is easily slipped on over a skirt of any color, and looks very jaunty for



No. 6.

or lace. If made of flannel, it is extremely nice for cool mornings.

No. 5.—This suit, for a boy, is made of either tweed or serge. The knickerbockers reach to



No. 5.

the breakfast-table. We give the back and front views. It is slightly loose in front, but plain to



No. 7.

just below the knee. The Norfolk jacket is made with plaits back and front, and is fastened with a leather belt. The collar is cut low, to show

a white collar and tie. Some of these Norfolk jackets are worn without a belt.

No. 6.—Is a pretty blouse, which can be made of serge, flannel, etc., worked in colors. A band above the hem, the belt, collar, cuffs, and the ornaments in front are all embroidered. The blouse fastens at the back, but the belt in front.

No. 7.—This simple and pretty dress, for a little girl, can be made of either flannel, cashmere, or muslin. The bodice is long, and the skirt quite short. The sleeves are rather full. If made of flannel or any woolen material, the trimming around the bottom of the skirt, sleeves, neck, etc., should be of torchon, or some other suitable lace. If made of muslin, the trimming should be of Hamburg embroidery.

No. 8.—Is a dress for a little one, made of pink percale, Mother-Hubbard style. It is put full on a plaited yoke, and confined around the waist

by a broad sash of the pink percale. The ends of the sash and the bottom of the skirt are finished with simple white embroidery.



No. 8.

DESIGN FOR FAN.

BY MRS. JANE WEAVER.



We give here a very pretty design for a decorated fan, the decoration to be on a common palm-leaf one. It is quite fashionable now to use a fan thus decorated by the lady carrying it, or by one of her friends, whichever has a taste or faculty

for painting. Any design may be used, but those having a Japanese feeling, like the one we give, are the most artistic for the cheap palm-leaf material. From this engraving, and the hints it supplies, any quantity of fans can be decorated.

DESIGNS ON THE SUPPLEMENT.

BY MRS. JANE WEAVER.

We give, on the SUPPLEMENT in addition to the dress-pattern, three new and beautiful designs in embroidery, furnished by the Art School.

1.—CORNER FOR A TABLE-COVER, the design a narcissus, to be done in Kensington-stitch or outline-embroidery. Crewels or filoselle can be used. The petals of the flower in white, the circle of the flower in yellow, and the leaves in green.

2.—DESIGN FOR A CUSHION. To be worked as the above, and with the same materials. The flowers to be in dark-crimson, and the leaves in grayish-green.

3.—END FOR SIDEBOARD SCARF OR LUNCHEON CLOTH. To be worked in the same stitches and with the same materials as the others. The cherry to be in either light or dark red, and the leaves in green.

SPANISH VEST: WITH SUPPLEMENT.

BY EMILY H. MAY.



The purpose of this department is to furnish, every month, as our old subscribers know, the most recent and stylish novelty of its kind—a waist, wrap, polonaise, child's-dress, etc.—and also a full-size paper pattern, from which any lady can cut out the article for herself, without the aid of a mantua-maker. In this way, the subscriber gets, during the year, the twelve most stylish affairs that appear; and so is kept abreast of the progress of fashion, having always the very latest novelty at her command. To tell what is really

the most fashionable costume, at Paris and other centres of fashion, is the mission, so to speak, of "Peterson," and is one that is not fulfilled by any other magazine: the rest giving only second-rate affairs, got up in New York and Philadelphia.

For this month, we give what is called the Spanish Vest: especially suitable for summer, simple in its character, easily made, and yet particularly stylish. Short vests like this, in either the Zouave or Spanish manner, are all the rage in Paris, this season. They are made of rich

No. 270.—CHARADE.

My 11, 8, 2, 14 in swimming takes delight.
 My 12, 10, 4, 15 we get from sheep with coat so white.
 My 9, 7, 3, 5 attains at times a very great height.
 My 4, 13, 1, 9 helped Ullia's daughter in her flight.
 My whole is fifteen letters, if I'm right,
 And names a celebrated poet, quite.

Tyrone, Mo.

T. H. L. L. L.

Answer Next Month.

HINTS UPON GARDENING.

JULY.

Stocks to be sown in July, and also in August, for planting out as bed or pot plants. Placed where they will have shelter through the winter, they will bloom well through the summer.

Tree carnations to be potted, using a stiff soil, and pressing well into it.

Roses in pots to be plunged in the ground, and roses to be potted in a mixture of loam, manure, bones, charcoal, and sand. Rose trees and bushes to be well fed with manure-water, and be kept free from aphides; rather hotter than tepid water, syringed or poured over the buds with the rose of a water-pot, will dislodge and destroy them.

Bedding-plants to be kept in neat form, and pegged when required. Hydrangeas, scarlet geraniums, myrtles, and cistus-cuttings to be planted. Choose the small shoots which are without bloom.

Chrysanthemums to be topped to make them shoot for bloom. Liquid manure to be freely used.

Sweet-williams, Canterbury bells, columbines, delphiniums, the young plants of these to be planted out. The spots intended for these plants to be well forked up, adding well-decayed manure or fresh soil. In dry weather, water them twice a week thoroughly.

Fuchsias from seed to be planted out. The best soil is a rich loam, with small addition of leaf-mold or old manure.

Carnations and pinks, either pipings or cuttings, should have a soil of fresh turfy loam mixed with sharp sand, to encourage the formation of roots. A warm sunny situation is best for them.

Polyanthus, primroses, and cypripedium.—To increase these, take up the roots, divide them, shorten the tap-roots, and replant at about a foot distance each way. These do best in a soil of loam, leaf-mold, and cow-dung.

Seed-pods from herbaceous plants. The old flower-spikes should be cut off directly the lower seed-pods begin to ripen; these spikes should be stuck in a small pot of wet sand, with a sheet of paper under the pot, on which the seed will fall as it fully ripens.

Evergreens to be pruned and cut into shape this month. Cut back ivy on walls when it overgrows windows.

Auriculas raised from seeds, also polyanthus, to be transplanted.

The bulbs of autumnal narcissus, amaryllis, and others to be planted.

Roses to be budded, always in the evening, never in the middle of a hot day.

The third week in July, sow seeds of ten-week stocks, phlox, lobelias, rudanthes, etc.

Violets.—Well-established plants of violets are now throwing out strong runners; place a stone on each, and press them into the soil, when in a short space of time good plants will be found rooted. As soon as they have formed roots, they should be lifted and planted in well-prepared ground, when they will blossom early in the autumn and spring.

Dianthus or Indian pink, both single and double. This is an annual; the seeds to be sown in the open ground,

and the plants thinned out to the requisite distance when the seedlings are large enough to be handled.

FASHIONS FOR JULY.

FIG. I.—HOUSE-DRESS. The skirt is formed of many ruffles of white lace. The tunic and bodice are of peach-colored foulard, studded with flowers. The skirt is fully draped, and trimmed with bows of black velvet ribbon. A white lace plastron forms a vest. Elbow-sleeves, trimmed with a bow of black velvet. The same at the throat.

FIG. II.—EVENING-DRESS, or WHITE SUEAN. The skirt is formed of one deep and three narrow side-plaited ruffles. The tunic forms full paniers, and is draped at the back. Wreath of roses and bows of blue ribbon on the skirt. The plain long-puffed bodice is low on the neck, and is trimmed with a wreath of pink roses and blue ribbon. Bows of blue ribbon at the shoulders. Pink roses and blue bow in the hair.

FIG. III.—EVENING-DRESS, or GOLD-COLORED SATIN. The side of the skirt and the train are trimmed with white lace. There is no drapery about the skirt. The plain bodice is made with points back and front, and is also cut V-shape back and front. Very narrow edge of lace on the sleeves and neck. Pearl comb in the hair.

FIG. IV.—EVENING-DRESS, or WHITE MOULIN. The skirt is made with two deep plaited flounces. The tunic is draped with cherry-colored satin ribbon. The bodice is made V-shape back and front, and is made surplice-fashion, the folds reaching to the waist. Cherry-colored satin bows on the shoulder, above the puffed sleeves. Red roses in the hair.

FIG. V.—HOUSE-DRESS, or BLUE NEW'S-VELVET. The underskirt is of salmon-colored serge, over which falls a deep flounce of white lace. The tunic is laid in three broad tucks; above them the short princess dress is looped with black velvet ribbon. The bodice is buttoned on one side. Flounce of white tulle, edged with lace.

FIG. VI.—DINNER or EVENING DRESS, or WHITE SPOTTED MUSLIN. The skirt is bordered with a deep hem. Bodice is folded schiff-fashion, terminating with a bow below the waist. The collar, vest, cash, and bows are of dark-green velvet. The velvet scarf is draped to the basque, and arranged as a waterfall at the back.

FIG. VII.—APRON, made of very gay oblong or of a large Madras handkerchief. It is made shawl-shape in front, and a small corner forms the bib part. This is called the Creole apron.

FIG. VIII.—STRAW HAT, bound with poppy-red satin, and trimmed with bows of poppy-colored satin ribbon, fastened with many small gilt pins.

FIG. IX.—HOUSE-DRESS, or PEARL-GRAY NEW'S-VELVET. The skirt is figured, and is bordered with gray and claret plaits, headed with ribbon loops. The tunic opens in front, is caught back with claret-colored bows at the sides—further back and higher up on the left side than on the right—and is draped at the back. The bodice is slightly gathered at the waist, and is worn with a claret-colored belt. Broad lace collar. Claret-colored bows at the neck and wrists.

FIG. X.—PRINCESS DRESS, or BLACK AND GRAY STRIPED GAUZE. The skirt is short, and is of black satin. The gauze dress opens in front, is looped high on the hips, and falls in unlooped drapery at the back. The full quillings around the neck, down the front of the bodice, and around the sleeves, are of black gauze ribbon, and the rosettes are of pearl-colored satin.

FIG. XI.—BONNET, of COARSE STRAW, trimmed with cream-colored lace.

FIG. XII.—SEASIDE-COAT, or DARK-BLUE SERGE. The lower part of the skirt is of cream-colored serge, edged with a plaiting of dark-blue serge, and is striped with blue bands of two different widths. The tunic is of blue serge. The

bodice of blue serge, edged with cream-colored serge, and there is a narrow vest of the same, crossed with blue braid. The folds on either side of the vest are of soft twisted silk. Large-cream serge collar, with standing ruffle, around the neck. Coarse straw hat, trimmed with cream-colored surah and popples.

FIG. XIII.—BATHING-SUIT, OF DARK-BLUE FLANNEL. The front and edge of the tunic, the collar, sleeves, belt, and trousers are all trimmed with red worsted braid. Hat trimmed and bound with red worsted.

FIG. XIV.—WALKING-DRESS, OF MYRTLE-GREEN DE-LAINE. There is a plaiting at the bottom, and the skirt is formed of several wide tucks. The tunic is plaited at the waist, is very full, and draped under a waterfall-back. The jacket opens in front over a cream-colored vest, spotted with dark-green. Dark-green velvet collar and cuffs. Green straw hat, trimmed with green velvet and dark-red popples.

FIG. XV.—MORNING-BOW, OF SOFT STRIPED SILK. It is rather full from the neck down, is also rather full at the back, and is gauged to fit the waist, over which is worn a belt and bows of ribbon. Bows of ribbon at the neck. This garment is extremely pretty in some of the beautiful striped summer flannels.

FIG. XVI.—BONNET, OF BLACK BASKET-STRAW, and trimmed with primrose satin ribbon.

FIG. XVII.—PARASOL, OF GRAY SATIN, ornamented with hand-painted birds and flowers, trimmed with blonde lace.

FIG. XVIII.—PARASOL, OF ÉCRU PRINTED SATIN, edged with écarle lace, and trimmed with a bow of ribbon.

FIG. XIX.—WALKING-DRESS, OF MUSHROOM-COLORED BATISTE, SPOTTED WITH BROWN. A knife-plaiting of plain batiste edges the skirt, which falls in straight plaits at the back. The tunic is plain, looped high on the hips, and is undraped at the back. The bodice is cut with a point in front, and with a basque, and has a full vest of soft brown silk. Brown straw hat and feathers.

FIG. XX.—HOUSE-DRESS, OF WHITE GRENADINE, STUDDED WITH CARNATIONS. There is one ruffle on the bottom, falling over a narrow plaiting of plain white grenadine. The tunic is draped with a small panier on the right side, and a much deeper one on the left side, and falls in long folds at the back, where it is slightly draped in the middle. The bodice has a basque, which is much deeper at the back than on the sides, and is trimmed with blonde lace, which forms a collar, passes down the front of the bodice and around the basque. Dark-carnation velvet ribbon is put in battlement shape on the basque, and, with white satin ribbon, forms long loops-and-ends on the right side of the waist.

GENERAL REMARKS.—In make, skirts may be divided into two distinct styles. The first is the round full skirt, gathered or plaited equally all round the waist, and with this a second skirt, longer in the front than at the back, where it forms a full but straight puff; no paniers, no trimmings, to this skirt. The second style is flat in front and over the hips, and has an apron of a different material in front, and panels at the sides. At the back, this skirt is very full and draped; very little trimming, only a little plaiting at the bottom, and a "balayouse" underneath, but barely perceptible.

Bodices are made in full blouse-fashion, and in princess shape—when different to the skirt—and also with a tight waistcoat, which should always correspond with the front-apron-width of the dress. Waistcoats continue to remain in fashion, and are not only useful adjuncts to a toilette, but are also very becoming, especially to stout persons, for whom full chemisettes and blouses are too thick-looking. White waistcoats, braided with narrow gold cord, are remarkably pretty and elegant for visiting, and all dresses intended for society-wear, whether for day or evening. In fact, bodices of all styles are worn. Nothing in their make is more fashionable than another style. Round waists, long waists with sharp points back and front, or pointed in

front with coat-basque at the back, Louis XIV coats, are all equally worn.

A novel way of trimming the bodices with velvet is to lay on a circle round each armhole, on the shoulder and bust, and insert a point of velvet back and front, graduated into a fine point at the waist. Double revers of velvet, the upper ones much larger than the lower, are also fashionable. Collars of dresses are straight and high, and usually of velvet, even if there is no velvet on the skirt. A narrow fold of color appears above, next to the skin. A flat collar turned back on to the neck is to be seen on some dresses, with a broad ribbon coming out from each side, tied loosely, and then carried down to the waist, where it ends in another bow. The collar is of embroidery or velvet. Other bodices have the front arranged with a deep Swiss band of any fancy material that happens to be used as trimming, and a fichu of black lace is drawn down from the throat and shoulders, over any color that contrasts well with the costume. This is particularly becoming to a slight figure. Ribbon is greatly used. A pretty way of brightening up a skirt is to make three clusters of bows, connect them by ends, and attach them to one side of the skirt, placing the uppermost cluster at the edge of the basque. The ends of the lowest cluster reach to within a short distance of the edge of the skirt. There are usually four loops and two ends to each bow. Terry velvet ribbon, ottoman or plain velvet, are all used, and also the gauze ribbons that are so fashionable. These gauze ribbons are made from narrow to sash widths, and are in plain and fancy varieties. If the skirt is plaited, one broad plait is arranged at the side, on which these bows are placed. The arrangement is suitable for both day and evening dresses.

Plain velvet dresses, looped up on one side over a satin or beaded underskirt, is the last thing in elegance for evening-dress.

All evening-dresses are cut low in the neck, some in points back and front, and some falling off the shoulders. Rows of pearls are worn round the neck, even when a dog-collar is worn. Dog-collars are made of plain, or jetted, or beaded velvet, and beaded chenille. Some are also fringed with jet or beads, and thus form necklet or dog-collar.

Jet is worn more than ever. Jet, and beads of every color and shade, are seen in fringes, clasps, lace, and passementeries. They are used not only for dog-collars, but also to trim hats, bonnets, mantles, and entire costumes. They are mixed with ribbons, feathers, lace, flowers, and birds; birds and flowers, indeed, are made entirely of jet and colored beads, and are worn on hats and bonnets, and also in the hair.

Jetted black *ballé* is very pretty for bodices and sleeves, to be worn over low-necked black silk or satin dresses. These bodices are quite tight. In order to show the pattern of the jet beading on the tulle.

Lace was never so much worn as at present. It is especially pretty for house-wear, and most beautiful imitation of the real Chantilly black lace, which costs from fifty to seventy-five dollars a yard, can be bought for from two and one-half dollars upward. White laces and the new embroidered laces are equally cheap. These laces make beautiful trimmings for evening or summer dresses.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

The lighter materials of the season are extremely pretty, and lend themselves to very tasteful combinations. The newest, and perhaps the most attractive, is the summer guipure—a heavy-meshed worsted net, figured with dots or with small squares. This comes in all the fashionable colors for street-wear, and is combined with faille, or satin, or cashmere, usually in the same hues, but sometimes in

contrasting colors. It is made up over taffeta, the skirt being made straight and full, and not attached in any way to the silk underskirt, but hanging loose in a very graceful fashion. The overdress is bordered with a narrow lace, and the underskirt is finished with a small platted flounce. Cream lace and dark-green silk form a favorite combination. Mantles in this summer-gulpure, of the dolman-shape with long ends, are shown, lined throughout with silk, and trimmed with lace or moss fringes. Black wraps are very much worn, even with costumes of the most delicate hues. The prettiest are shaped like a cape, in jet-banded silk gauze, and have long scarf-ends in black lace in front. These are lined throughout with colored silks, blue and gold changeable taffetas being often employed for the linings. For traveling or undress wear, rough black cashmere, lined with silk and trimmed with lace, are very popular, as are also loose paletots and dolmans in pale-gray or beige cloth, trimmed with pinked quillings of the material. Embroidered wraps, with a black ground, worked with dead-steel or gray-colored beads, are very drowsy and stylish. For seaside-wear, short velvet mantles, trimmed with elaborate jet beadings and fringes and passementeries, are shown, lined with changeable silk or bright-colored satin. Light-hued velvets in the new vivid-green or pale-beige color are sometimes employed for these mantles. Jet passementerie and black lace are used for trimming the green velvet, and gold passementerie and silk fringes for the beige color.

Worth has introduced as his new color par excellence for the present summer the delicate bright-green before mentioned. It is called "young-leaf" or "new-shoot" color, and is a beautiful yellow-green, some shades deeper than linden-color, which is also worn this season. This new tint harmonizes well with black lace and black velvet, or, in fact, with any rich black material. One very handsome dress that Worth has just completed is in heavy black silk brocaded gauze, with an underskirt of young-leaf green velvet. The soft cream-white of Sicilienne or cr pe-de-Ch ne goes well with the golden-yellow green called linden-color. In fact, a dress made with an underskirt of linden faille, cut in deep scallops around the edge, and an overdress of cream-white cr pe-de-Ch ne, bordered with dull-gold gauze ribbon and looped at one side and held in place by a series of loops in wide salmon-pink watered ribbon, was really artistic in its blending of color.

Worth has introduced, this season, a series of very beautiful silk gauzes in Watteau styles and colors, which he combines with delicate colors in faille for full-dress summer toilettes. Some of these have stripes of pink or olive-green satin alternating with stripes of very small figured white brocade. Others have stripes of forget-me-nots on a cream ground, and another pattern shows bands of tiny flowers in their natural hues running transversely on a ground of pale beige-color. A very beautiful material is a peachstone-colored satin, figured all over with a fine and delicate lace-like pattern in white velvet; this beautiful fabric is to be blended with plain peachstone faille. For summer evening-dresses, he is employing tulle, both white and colored, some of the former being sprinkled with tiny silver dots. Even for very young girls, Worth now makes up very small patterned white brocaded faille, figured either in a fish-scale pattern or with small satin dots. These dresses have the corage and short train of the silk, the skirt-front being either in plain tulle or in the silver-spotted material. A very lovely dress is composed of four wide flounces of tulle, put on in large close plaits. Over the skirt thus composed falls a perfectly plain overdress of silver-spotted tulle, made very full. The effect of this extremely simple dress is most charming. Another tasteful and simple ball-toilette has the wide-flounced underskirt in tucked maize tulle, over which is lightly draped an overdress in real black lace. Long garlands of nasturtiums in

shaded velvet are placed at either side of the skirt. Another very effective dress is in black Spanish lace, made up over a white-grounded brocade figured with large bright-colored flowers, panels of the brocade being set at either side of the skirt.

For walking-dresses, silk and cashmere, or velvet and cashmere, are combined with good effect. The cashmere skirt is made with flat plaits, opening at each breadth one-third of the way up. In each of these openings are set folds of the silk or velvet, giving the effect of an inner skirt. Another style has a loose full skirt of cashmere, bordered with jet ball-fringe and falling over a plain underskirt of velvet. The waist is made with a sleeveless Zouave jacket of velvet, bordered with fringe, over a short pointed corage of the cashmere. The cashmere sleeves have deep cuffs of velvet. The cashmere and velvet must be of the same shade. In gray, with steel fringe, this costume is very pretty. Embroideries and fringes, in dead or bright steel, are very much in favor. Shades of very wide watered ribbon are a good deal worn, the hue of the ribbon contrasting with that of the dress. A very handsome toilette is in black satin-striped gauze and black lace over pale-yellow silk, the mesh being in brilliant gold yellow ribbon. Worth also makes dresses of black brocaded silk gauze, with draped fronts in white lace, the mesh being in scarlet watered ribbon. These meshes fasten behind, and have long ends that fall to the top of the skirt-hem.

Bonnets and hats are no longer worn of such exaggerated height as at the beginning of the season. Fine English straws, in the neutral tints, trimmed with white gauze and white ostrich-tips, are probably the prettiest novelties. Then there are hats in coarse straws in mixed colors, the brims lined with dark velvet, and the crowns ornamented with folds of dark-blue, dark-red, or brown gauze, interwoven with gold, and held in place with gilt pen-feathers. These are durable and useful articles for seaside or country wear. Flowers are much less worn than in the spring, except on very dressy hats or bonnets.

A very pretty new style for ball-dress slippers consists in ornamenting them with a tiny cluster of artificial flowers set amongst lace, the flowers corresponding with those upon the dress or worn in the hair.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—BOY'S SAILOR-SUIT, OF DARK-BLUE FLANNEL. The knickerbockers are striped at the side with cream-colored braid. The blouse-waist has a large square collar, trimmed with the braid, and also has a ship embroidered in each corner. An anchor looks very well in the corners. The cuffs and front of the blouse are trimmed with cream braid. Straw-sailor-hat, trimmed with blue ribbon.

FIG. II.—GIRL'S DRESS, OF CREAM-COLORED SERGE. The skirt is laid in kilt-plaits. The blouse-bodice has a long rolling collar, which is large and square at the back, and is tied with cream-colored satin ribbon. The white vest, around the neck, as well as the collar, is trimmed with narrow braid. The sleeves are loose, with a cuff trimmed with braid. Straw hat, bound with blue, and trimmed with blue ribbon.

FIG. III.—GIRL'S COSTUME, OF ZEPHYRUS-CLOTH, NUN'S-VEILING, OR MUSLIN-DE-LAINE. The box-plaited skirt is mushroom-color, and is trimmed with five rows of brown velvet ribbon. The polonaise is of a lighter shade of mushroom-color, studded with flowers. The bodice is plain, and the material forms paniers at the side, and is draped at the back. The cuffs, collar, waistband, and bow are all of brown velvet. Hat of mushroom-colored straw, trimmed with feathers of the same color, daisies, and brown velvet.



LES MODES PARISIENNES

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Eman Brothers.

PETERSON'S MAGAZINE.
FULL MOON.

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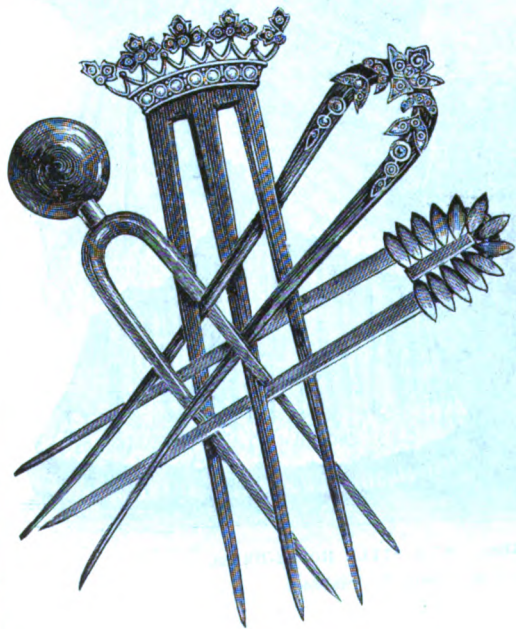
CHILDREN'S FASHIONS FOR AUGUST.



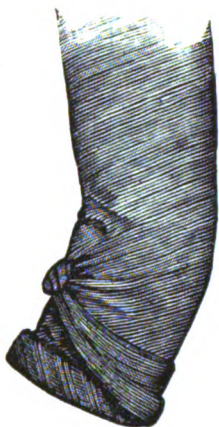
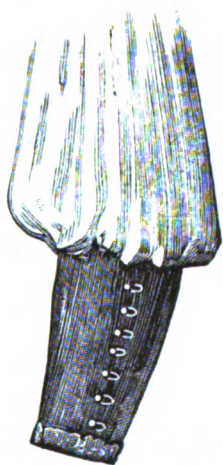
NEWEST STYLES FOR WALKING-DRESSES.



NEW STYLE WALKING-DRESS. NEW STYLE HOUSE-DRESS.



LATEST STYLES: JACKET, HAT, HAIR-PINS, WRAP.



NEWEST STYLES: HAT, SLEEVES, BODICE, MANTELET.



GARDEN-PARTY DRESS.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a dress composed of *étamine*—a kind of canvas material—albatross, or any other soft woolen fabric. Or it may be made of gingham, sateen, or percale. In the former case, it can be trimmed with the new woolen guipure lace, of the same color as the material; in the latter case, white or cream-colored lace should be used. The skirt is bordered with a deep kilting. The overdress is polonaise-style, with the bodice rather full both back and front, and is trimmed with a jabot of lace.

No. 2—Is a new and simple style for making

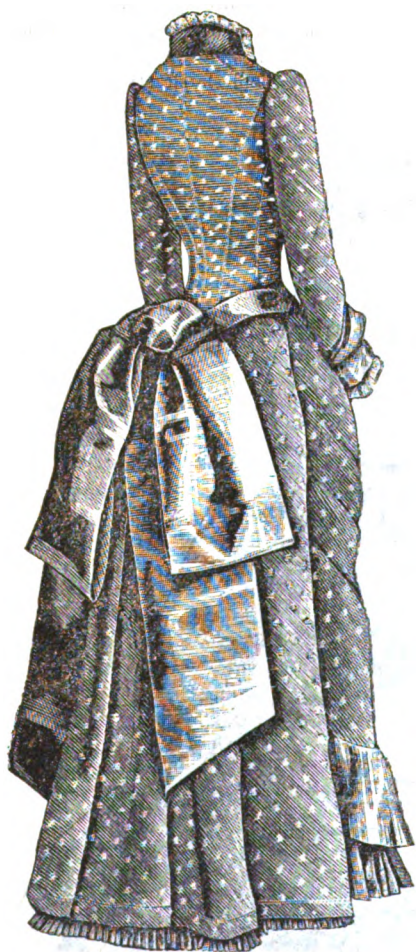


No. 1.



No. 2.

a bridal dress. It may be made of either white silk, nun's-veiling, or India crêpe. The skirt is tucked and trimmed on the bottom in front with a wide lace or an embroidered lace. The back is laid in lengthwise plaits. The train is untrimmed at the bottom; but the tunic in front is finished with the lace, which is turned up, and the vest and front are also composed of the same lace. The belt, collar, and bows on the sleeves are of white satin ribbon. The long veil of tulle reaches nearly down to the bottom of the train.



No. 3.

No. 3.—Is a dress of dark-blue sateen, spotted with red. It falls in full box-plaits at the back to the bottom of the skirt, which is edged with a very narrow knife-plaiting of plain red sateen. The front of the dress has a long tunic, which falls over a side-plaited flounce of plain dark-red

sateen, and is draped scarf-wise under the straight widths at the back. Our model has the tunic edged with a ruffle of dark-red sateen; but a cream-colored lace would be very pretty for this purpose. The bodice is made long, with points both front and back, and a broad sash, of wide dark-red satin ribbon, follows the shape of the bodice, and is tied in long loops at the back. The collar and cuffs are of the red sateen.

No. 4.—This beautiful and simple style of dress, for a young girl, can be made in either a colored sateen, or a nun's-veiling, or a muslin. The skirt is quite plain and round, with three or more wide tucks at the edge. The full bodice is confined at the waist by a sash, tied in a bow at the back, and having narrow ends of the same color hanging at one side. This sash, with the



No. 4.

ribbons, would be very pretty of the new grass-green shade, of turquoise-blue, lemon-yellow, or salmon-pink; or, if an all-white toilette is preferred, let it be of white. The wide open collar, with its frilled edging, is a pretty and picturesque finish to this little gown, and has the advantage of being extremely cool in hot summer weather. The large round hat is simply trimmed with a bow of white satin ribbon.

No. 5.—Is a new and simple style for making a girl's dress. The skirt, waistband, and trim-

mings are of striped percale. The tunic is of dark percale, with small figures over it, and is of the washerwoman-style: turned up in front, and caught back, low behind, with a ribbon bow. The bodice is full, back and front. This costume is very pretty made of soft woolen materials, and has the great advantage of being child-like, which is rather unusual at present.



No. 5.

No. 6.—This entirely new style of dress, for a little girl, may be made in white, if preferred. It was suggested by an old picture. The little gown might be made of red cashmere or any other soft woolen material, with black velvet bands running from the square-cut bodice down to the bottom of the skirt. A sash at the back finishes off the skirt; but it is in the upper part of the bodice that the chief charm of this costume lies, braces of the woolen material crossing the shoulders, which are outlined at each side by velvet which matches that on the skirt, and there is also a full chemisette of soft muslin, finished off with a downward frill at the throat.

The plain long sleeves have turned-up cuffs of lace. A great many colors are suitable for this costume. If it were made in pale-blue cashmere, camel's-hair, or veiling, it would be trimmed



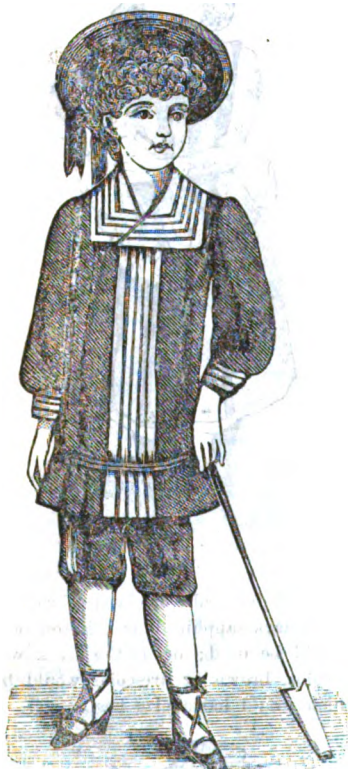
No. 6.

with bands of deep-ruby or claret-colored velvet. If in white, dark sapphire-blue, crimson, or olive-green could be used; or, if the frock were of biscuit-color, brown or fire-color would be the tint which would harmonize best.



No. 7.

No. 7—Is a bathing-suit, suitable for a child. It can be made of dark-blue flannel, trimmed with red or cream-colored worsted braid. It fastens at the back, and has an anchor embroidered on the front. A striped woolen sash is tied where the plain waist is put on to the full skirt.



No. 8.

No. 8—Is a new model for a boy's suit. The fashion of boys wearing costumes suggestive of the sea is a sensible one, as they are nearly all made loose and comfortable for the hot summer months. This model is made of dark-

blue flannel. The knickerbockers have stripes of cream-colored cloth, with two rows of dark-blue braid at the outside seams. The long loose blouse has a large collar and a piece down the front, of cream-colored cloth striped with dark-blue braid. The cuffs of the loose sleeves correspond, as well as the narrow waistband.



No. 9.

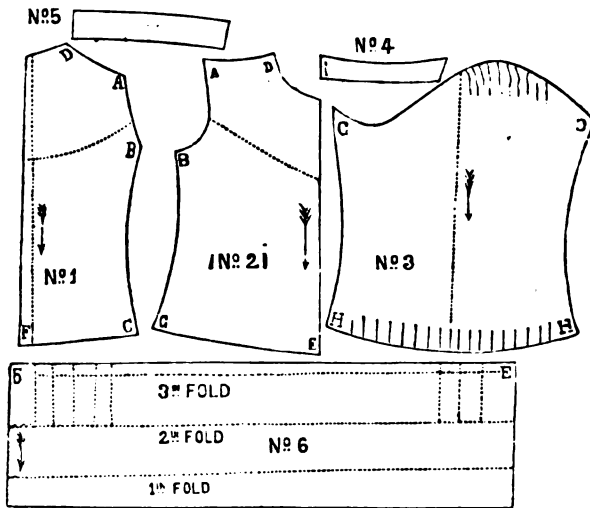
No. 9—Is a pretty style of dress for a little girl. The skirt is of nainsook, and is not much more than a wide ruffle edged with a narrow ruffle of embroidery. The long bodice is loose back and front, and has a ribbon sash where it joins the skirt. The large linen collar and cuffs are untrimmed.

CHILD'S CASHMERE DRESS: WITH SUPPLEMENT.

BY EMILY H. MAY.

We give, this month, in this department, the latest novelty for a little girl's dress—a Pelisse made of cashmere—and accompany it with full-size patterns from which to cut it out. These will be found on the SUPPLEMENT, folded in with this number. The dress consists, as will be seen, of six pieces, viz:

- 1.—HALF OF FRONT.
- 2.—HALF OF BACK OF BODICE.
- 3.—SLEEVE.
- 4.—COLLAR.
- 5.—BAND OF SLEEVE.
- 6.—HALF OF SKIRT.



For the benefit of new subscribers, who are not yet familiar with reproducing these patterns, we add an engraving here, giving the pieces in reduced size; but, even without this, the various pieces could be recognized on the Supplement. In the smaller engraving, both sides of the sleeve are given: on the Supplement, they are folded across. We would advise that Nos. 1 and 2, at least, should be cut out, from the diagrams, in old newspapers or other appropriate paper, and fitted on to the child, before cutting into the stuff. If they are spoiled in this process, then a second set can be cut, till a fit is effected. The advantage of these diagrams over an ordinary cut paper pattern is that, if the latter is spoiled, there is no remedy: the pattern is ruined irretrievably. With these diagrams, however, new patterns can constantly be cut, until a satisfactory fit is obtained.

The letters show how the parts are joined. The dress buttons in the back. The dotted lines on the bodice show where the berthe is put on. The sleeve is gathered into the band at the hand, and slightly full in at the top of the shoulder. The skirt is ornamented with three knife-plaited flounces; the bottom one is the narrowest, the second half as wide again, and the upper one is the deepest, and goes into the waist, where a sash-ribbon is adjusted, with a bow in front, and ties in the back with long loops-and-ends. A knife-plaited ruffle forms the berthe, and below it is a trimming of either lace or guipure embroidery. A bit of lace trims the collar and finishes the sleeve. The collar is tied with a bit of

ribbon like the sash, only narrower. Embroidery or lace is placed under the skirt as a finish, the same as is used for the berthe. This costume



should be made of either cashmere or surah silk, and is appropriate for a girl of five years or more, according to her size.

scald-head: vomiting, fainting, profuse sweats, apoplexy, and death have resulted. Pain and cramps of the stomach, water-brash, palpitation of the heart, and a sense of faintness at the pit of the stomach are common symptoms in users of tobacco. Strangulated hernia, obstinate constipation from spasm of the bowels, retention of urine from like causes, have been relieved by injections of infusions of tobacco. But lobelia, used in the same manner, is far safer and equally efficacious. So also in spasm of the glottis, tetanus, spasmodic croup and asthma, dislocations, etc., where tobacco has been used in some form, lobelia will prove equally curative, without danger from its local use or internal administration, which cannot be affirmed of tobacco cataplasms even. In fine, tobacco should not only be excluded from our therapeutics, but the cultivation or introduction of it should be made a penal offense: for its use has become so general and so immoderate as to lay the foundation of serious nervous disorders in our youth everywhere throughout the land.

HEALTH DEPARTMENT.

HOW TO KEEP WELL.—Two-thirds of the sickness that prevails—at least, until old-age comes on—is the result of a violation of the laws of health. We think it may be of service if we state, as briefly as possible, what ought to be done to keep healthy.

1. **PERFECT ABLUTION.**—What does this mean? It means the retention of the skin in that state of perfect purity which alone is compatible with the maintenance of health. No one whose skin does not act as nature intended it should can be really and truly well. You may neglect your bath, and may feel no evil results from this at present; but, depend upon it, you are weakening your system. If the skin does not, or rather, we should say, is prevented from performing its duties as a great emunctory, greater stress and more work is thrown upon the internal organs, especially upon the liver; and although, while you are young and strong, this organ may not complain, the day will surely come when it will.

Independent of its uses as an organ of touch and a covering for the whole body, the skin regulates the animal heat. When, and only when, it is in perfect order, it carries off heat from the body by means of the insensible perspiration in hot weather, thus cooling the blood and obviating danger from internal congestion; and, in cold weather, it maintains the heat of the system. But a more important duty still has the skin to perform, in carrying off from the body and the blood, by means of the sweat-glands, an immense amount of effete or used-up material, which, if retained, would tend to poison the blood and produce disease of many different kinds.

2. **EXERCISE.**—How many thousands of women there are who scarcely know the meaning of this word. Exercise must be quite independent of any labor you may have undergone during the day. Exercise should be taken with regularity day after day; it should not be fatiguing, but very nearly so: one sleeps better at night after returning from a long walk that has rendered her pleasantly tired. Exercise must be pleasant, to be of use. If walking is indulged in, remember you must either traverse roads or streets slowly and leisurely, where you find something to amuse and instruct, or you must be going somewhere, and have some object in view. A meaningless march along an uninteresting highway is merely depressing, and, if it does any good at all, it is only because you are breathing fresh air. Exercise is best taken an hour or two after a meal, and neither immediately before nor immediately after. During exercise, wear light clothing, and beware of perspiring too much, lest you weaken the body and make it subject to a chill whenever you sit down.

3. **EATING AND DRINKING.**—Temperance in both must

be observed. Eat slowly—very slowly. No heavy suppers; very little meat at any time; plenty of vegetables, including bread. Of this last, those who are inclined to embonpoint should eat but very little. Obesity is unhealthy, even in grown-up people, it is worse in the young. One's own taste should be consulted as to what is beneficial; but even things that are liked should be partaken of but sparingly. It is a bad thing for a young girl to go for too long a time without food. The stomach preys on itself, and the whole system gets weak from long fasting. There are times, of course, when a girl cannot get food at the time she would need it, and, on such occasions, when coming to table, she is apt to be hungry indeed. Let her beware of over-eating, or eating too hastily, at such a time.

4. **SLEEP.**—This must be obtained, else the nerves will fail and debility will ensue and open the door to any ailment that may choose to walk in and take possession of the system. But, if you have been employed well all day, if you have eaten temperately and taken a bath and plenty of exercise, sleep will come. Take care that the room is well ventilated, however, and neither too hot nor too cold, and that the pillows are soft, the mattress firm and smooth, and the bed-clothing not heavy.

5. **THE MIND.**—This has much to do with bodily health. Control your temper, never get angry, if possible; if you are so and cannot help it, struggle to take time to talk. At such a moment, silence is indeed golden; pray maintain it, if you cannot speak without exciting yourself and saying that for which you may afterwards be sorry.

PUZZLE DEPARTMENT.

Everything relating to this department should be addressed "Puzzle Editor," *PETERSON'S MAGAZINE*, Lock Box 409, Marblehead, Mass.

ANSWERS TO PUZZLES IN JULY NUMBER.

No. 269.

Paper-weight.

No. 270.

A celebrated poet.

FASHIONS FOR AUGUST.

FIG. I.—VISITING-DRESS, OF BLACK LACE. Three founces of black lace are on the skirt, which is edged with poppy-red satin. The tunic and body are made of lace by the piece. The front is rather loose, and is drawn to the right side, where it is gathered up with long loops of poppy-red ribbon. The back of the bodice is gathered under a red satin belt, and the skirt, sleeves, shoulder, etc., are trimmed with poppy-red satin loops and bows.

FIG. II.—GARDEN-PARTY DRESS, OF PINK BATISTE. There is a narrow plaiting of the batiste around the bottom of the skirt; above this are two ruffles of white lace on the front of the skirt. The skirt at the back is full and undraped, it is turned under at the bottom at the back. Two jabots of white lace are on each side of the skirt, where they terminate under the back fullness. The white lace trims the edge of the cutaway bodice and sleeves. Large white lace collar. Large hat of coarse black straw, lined with poppy-red, and trimmed with poppy-red satin, daisies, and poppies.

FIG. III.—WALKING-DRESS, OF BUFF-COLORED SATEN. The skirt is of plain buff saten, trimmed with two tucked ruffles. The overdress is of the sand-colored figured saten, made princess-shape, with a bodice-drapery reaching from the right shoulder to the left side of the waist. The skirt is draped from left to right, and is very full at the back, where it falls over the underskirt. Yellow straw hat, trimmed with blue surah silk and ragged robbins.

FIG. IV.—WALKING-DRESS, OF BLACK NUN'S-VEILING. The underskirt is of black and white striped canvas-cloth, an imitation of a second skirt being at the bottom. The overdress is polonaise, and falls in long straight lines at the back. It is draped to the hip in front. Fichu and cuffs of Spanish lace. Straw hat, trimmed with black velvet and white feathers.

FIG. V.—GARDEN-PARTY DRESS, OF WHITE FIGURED SILK AND SURAH. The skirt is of white silk, brocaded in blue; it is trimmed down the sides and around the front with imitation Malines lace. The overdress has paniers at the side, and falls at the back in loose draperies. The bodice has plaits reaching from the shoulders to the waist. Cuffs of the brocaded silk on the sleeves. Hat of yellow straw, trimmed with surah and blue feathers.

FIG. VI.—WALKING-DRESS, OF THIN BROWN WOOLEN MATERIAL. The skirt is of plain goods, tucked; the polonaise is of a lighter shade of brown, studded with tufts of frisé chenille. The polonaise fastens slant-wise with a silver ornament, and is draped to form points. The bodice has plaits revers. Collar of dark-brown velvet. Hat of brown straw, trimmed with brown velvet and brown feathers.

FIG. VII.—WALKING-DRESS, OF DARK-BLUE BUNTING. The underskirt has one deep kilt-plaiting. The tunic is draped shawl-fashion in front, and falls plain at the back. The jacket fits closely, and opens in front over a cream-colored cloth vest. Collar, cuffs, and pockets on the jacket of dark-blue velvet. Cream-colored felt hat, trimmed with blue velvet and cock's-plume.

FIG. VIII.—WALKING-DRESS, OF GRAY ZEPHYR-CLOTH. The skirt has a long kitting at the side. The lower part of the draped front is tucked, as well as the full breadth at the back. The pointed bodice has a broché waistcoat, gray and red, and the latter is crossed by pointed bands of the gray zephyr-cloth.

FIG. IX.—HOUSE-DRESS, OF MIGNONETTE-GREEN CAMBRIC. The skirt has a deep gathered sounce, edged with beige-colored lace, falling over a knife-plaiting of the cambric. The round tunic, with wide mash-ends at the back, is trimmed with beige lace, and forms a full puff at the top. The edge of the bodice, velvet cuffs, and collar of dark-green velvet are trimmed with the lace.

FIG. X.—JACKET, OF BLACK BROCHÉ GRENADINE, MADE OVER DARK-RED SILK. It is much longer in front than at the back, where there are three box-plaits. The collar and cuffs are of guipure. Black croquet ball-buttons trim the front. This jacket is also very stylish made of black silk damask or broché velvet.

FIG. XI.—NEW-STYLE BLACK STRAW HAT, bound with black velvet, and trimmed with black velvet loops and feathers.

FIG. XII.—HAIR-PINS, OF TORTOISE-SHELL, with tortoise-shell and Rhine-stone or paste tops.

FIG. XIII.—WRAP FOR SUMMER, OF MOSS-GREEN PLUSH, OF A LIGHT QUALITY. The ends are longer than the back, and the pretty hood is lined with pale primrose-colored satin.

FIG. XIV.—HAT, OF BLACK LACE, trimmed with black ribbon and pink roses.

FIG. XV.—SLEEVE, OF SILK, with a very deep cuff of velvet, which buttons on the outside.

FIG. XVI.—SLEEVE, FOR MOURNING-DRESS, trimmed with black crape.

FIG. XVII.—BODICE, OF CREAM-COLORED SURAH. The bodice is plaited, back and front. The basque and sleeves are edged with lace, and there is a jabot of lace down the front. Bows and band of brown velvet.

FIG. XVIII.—MANTELET, OF LIGHT SUMMER CLOTH. The basque and long ends have a full sounce of woollen lace. The front has a full jabot of lace, and the ends are gathered, and finished by jet ornaments. This style of

mantle is very beautiful in black Ottoman silk, trimmed with black (chantilly or Spanish lace.

FIG. XIX.—GARDEN-PARTY DRESS, OF LIGHT-BROWN SATEN, STUDDED WITH PINK ROSES. The underskirt is laid in large box-plaits. The tunic is full at the waist, and draped high at the back, where it forms a puff. Just below the waist is a full puffing of the material. The bodice is laid in plaits, and opens in front over a cream-colored lace chemisette. The waistband, collar, and trimmings are of brown velvet ribbon. Hat of light-brown straw, trimmed with velvet of a darker shade and pink roses.

FIG. XX.—GIRL'S HAT, OF DARK-BLUE STRAW, trimmed with loops of ribbon of the same color.

GENERAL REMARKS.—Belted dresses are much worn by young people, especially for cambric, saten, and other wash-dresses. Piqués are made almost like the tailor-made dresses. The material is so heavy that much drapery is burdensome.

The changes in dressmaking and draping, this summer, are seen more in small details than in any general outlines of absolutely new creations. The full effect of the back-drapery is increased, but no dream-improvers or crinolettes are worn by well-dressed people, and the full appearance seems only the clever effect of the drapery much bunched up. But, where this effect is not liked, it seems equally good style to allow the tunic to hang straight and bag-like, in the same way that it did last year. The basques are short and cut quite round, about two inches below the waist, with no back-trimmings or folds in many cases. The edges of the whole bodice, when cut in this way, are often edged with bead passementerie, or a kind of silk bead, which is a Parisian novelty this year. The front darts are now cut very high indeed.

Flounces are still used; most of them have four or five tucks run in at the edge, and they are kilted in various ways in wide and narrow plaits, and these are fastened down flatly, so as to prevent their giving the least bouffant or full effect. In dresses made for young people, sounces are less used, and all kinds of flat trimmings are in vogue—folds, tucks, braiding, and also the new woollen yak lace, which are so plentifully used for every description of dress. These laces will form one of the very distinguishing marks of all the year's fashions. They appear to wear very well, when used with care, and they are not more expensive than the different kinds of imitation laces that have been so much employed during the last two or three years.

All skirts of dresses, costumes, etc., follow the same styles, having plain foundations, over which the tunics and draperies are arranged in long folds, the puffy ones being reserved for the back. Young ladies' summer dresses are made with narrow flounces to the waist, with perhaps small panier-like overskirts, or only back-drapery.

Two or even more materials continue to be used for all dresses to be worn on all occasions. In an ordinary gown, the bodice and tunic are of the same material, and the cuffs, collar, and front plastron would match the skirt. If there be a jacket, it would match the upper skirt, while a waistcoat would be like the lower. Tunics are worn very long, and nearly all are arranged so as to hang on one side of the dress. A very generally-used model has a shawl-point in front.

The fronts of bodices and the hips of skirts are increased in size, in order, it is said, to make the waist appear smaller. Not only are the dresses themselves full over the hips, but false hips are being manufactured, as well as false busts.

Notwithstanding these full hips, however, many skirts are still made with box-plaitings from waist to foot. Accordion-plaiting has already disappeared from Paris fashions.

Other skirts are gathered into the waist at the hips and at the back. The front, however, is often quite plain, without even an apron or a drapery to relieve its plainness. Some-

times, again, the entire skirt is quite plain—whilst the bodice alone, which is of a different material, has the back lengthened to form a train, or double skirt, at the back. A bodice or coat of this kind can be worn with several skirts, and thus greatly vary the costume. These bodice-coats are made of brocade, velvet, silk, satin, and plush, and may be trimmed with lace of the same color.

In general, however, dresses are less trimmed than they were. Ornaments of beaded passementeries are the most fashionable, and are placed on the shoulders as epaulettes, and on the hips, to loop up draperies, and also at the back. The newest thing is lead beads, or porcelain beads to imitate lead. Other beads are always the same color as the dress.

In trimmings, woolen braid, also, about a quarter of a yard in width, is fashionable, to trim elegant dresses. This braid is either completely covered with velvet appliqué and gold, or silver or steel beads. Gold-thread braid, however, is no longer seen on elegant dresses.

Bands of velvet or plush, plain or striped, may also trim walking-dresses, when trimming is desired. Then come beaded chenille trimmings, feather-trimmings, and lace.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

Dresses are becoming plainer and plainer, till I actually think there is a good chance of our returning to the straight full skirts and untrimmed corsages of some forty years ago. It must be confessed that the new styles exact perfection in the fit and cut of every dress. As to the materials, their name is Legion. No one article appears to be more really fashionable than another, the vogue depending entirely as it does upon individual caprice. Striped soft cloths, blended with plain ones the color of the groundwork of the striped material, or with colored worsted lace, are immensely popular for street-wear. I have seen costumes whereof the polonaise was composed of the plain cloth, and having a long V-shaped vest of the striped material. The underskirt was in the striped cloth, and the polonaise, which was slightly draped at the back, opened over it up the front and at the sides. The prevailing color of this toilette was a very dark-blue with the stripes in dull-red and gold-yellow. Bonnet of dark-blue surah, trimmed with dark-red velvet and with a cluster of red and yellow tulips.

Worth is making up some beautiful soft beige-colored cloths for seaside and autumnal wear, the jackets of the costumes being bordered with a fine and elaborate braiding in the same tint. The high-draped overskirt is finished in the same way. The jacket is lined throughout with pale-blue twilled surah. Other and more dressy costumes are in velvet, or in faille and velvet, with wraps of minute dimensions composed of passementerie in colored beads to match the dress in hue. These short wraps are amongst the prettiest novelties of the season. They are lined with satin in some delicate hue contrasting with that of the beadwork, and are made of the short dolman-shape, without ends in front and with self-formed sleeves.

Even for the very youngest girls, Worth is now employing watered silks and very small-patterned brocades for evening-dress wear, when the toilette is to be made in the severely simple style. One ball-dress that was recently sent out from his establishment was in white faille, brocaded with small white satin spots. The short train was caught up in two butterfly-wing shaped puffs just below the corsage, the back point of which came just between the puffs, the whole arrangement being as pretty and coquettish as can well be imagined. Just above the hem of the train was set a wide thick ruffling of plain white tulle. The skirt-front was covered with three tucked flounces of white tulle, over which fell a single thickness of white tulle, showered all

over with minute silver dots, and caught up in graceful drapery at one side. Also very beautiful was an evening-dress in watered silk, in wide stripes of tea-rose and pale-blue, the train and skirt-front bordered with a single full puff of pale-blue satin, caught at intervals with small pearl ornaments. The skirt-front was composed of draperies of white figured lace net over pale-blue satin. The corsage was cut square, full curves of white lace being set around the opening and ornamenting the half-long sleeves. The skirt-fronts described on the last two toilettes are much narrower than they have heretofore been worn, and, in fact, seem to be adopted chiefly to facilitate the backward sweep of the train. I regret to say that the becoming and convenient transparent sleeve is entirely out of vogue, being seen no more, either in lace or passementerie.

On the other hand, I am happy to be able to state that the shapes and trimmings of hats and bonnets are much less exaggerated than they were last spring. The small tasteful close-fitting capote is no longer piled high with ornaments that seem aspiring to reach the clouds, and the high crowns of the hats are diminished by at least one-third. Clusters of small birds form a favorite trimming, and so too do high cockades of ribbon in which several colors are blended with the unerring good taste of the Parisian milliner. Large clusters of flowers are also much worn, tulips and marigolds being much liked for the relief that their vivid hues afford to the dark colors of the street-suits of the season. Roses and even peonies are also popular. Metallic-frosted pen-feathers are also still used for decorating the fronts of hat-crowns, but they are now seldom seen in gold or silver, dead-steel and jet being more in vogue. A pretty mossy felt is shown as amongst the first of the novelties. A new rich shade of yellow, between tea-rose and gold-color, is called apricot-color. It blends well with the ever-popular moss-green. The prettiest dress-bonnets for evening-wear are in Valenciennes lace, finished around the edge with a narrow full-drawn puff of black velvet, set with cut jet beads as large as cherries. On the front of the crown is placed a full cockade of apricot velvet ribbon, intermixed with jet pen-feathers. The lace is held down on the frame of the bonnet with small pins of cut jet.

Bracelets are much worn, even in demi-toilette, being clasped over the long glove. Bangles and the porte-bonheurs have been replaced by flat gold chain-bracelets, or by a narrow gold bar curving around the arm, and with a jeweled horse-shoe or a flower in gold and diamonds set at one side. It is in good taste now to wear a bracelet on each wrist.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—LITTLE BOY'S DRESS, OF DARK-BLUE SERGE. The frock is plain in front to the waist, and is cut to fit the figure at the back. The skirt is laid in box-plaits, back and front. A narrow kilt-plaiting edges the skirt. White leather belt, with cuffs and large collar of linen.

FIG. II.—LITTLE GIRL'S DRESS, OF WHITE NAINSOOK. It is high and gathered back and front at the waist, and falls in a full puffing, below the gathering, over the two embroidered ruffles. A colored ribbon forms the draw-string, and is finished at the back as a sash. The cuffs and large collar are finished with embroidery.

FIG. III.—GIRL'S DRESS, OF WHITE ALBATROSS. The skirt is composed of three plaited flounces, edged with blue velvet ribbon. The scarf, tunic, and drapery at the back are finished in the same way. The bodice is cut to come below the waist, but is almost round, and the small vest, and large collar, and the trimming of the sleeves are of brown velvet. The sleeves are slightly full at the top, and are gathered into a plain piece below the elbow. White straw hat, trimmed with brown velvet and feathers.



LES MODES PARISIENNE
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CHILDREN'S FASHIONS.

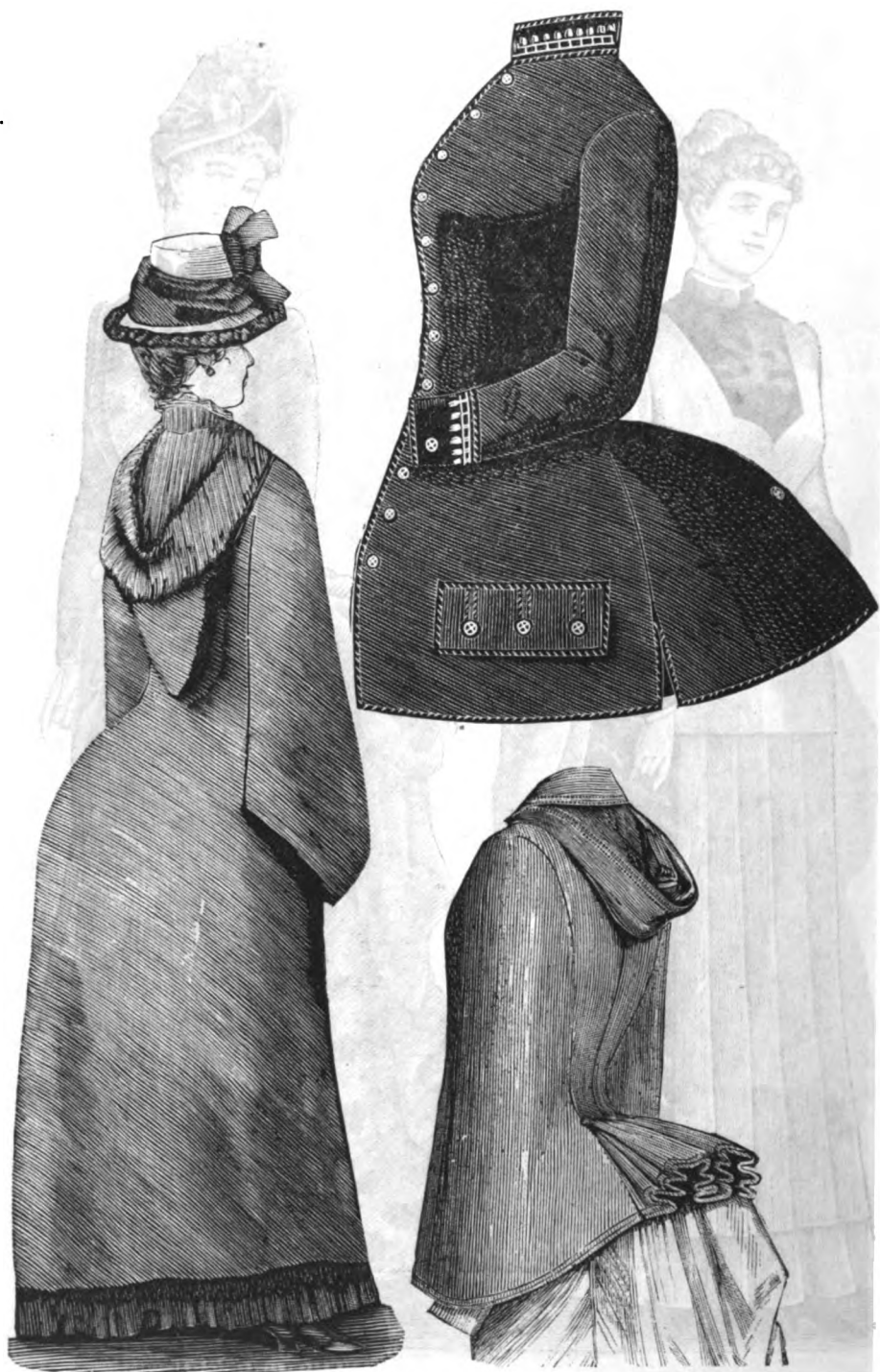


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HOUSE-DRESS. JERSEY BODICE. PLASTRON. SLEEVE.



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